A VADE MECUM
For the LOVERS of MUSICK,

Shewing the EXCELLENCY of the

RECHORDER:

With some RULES and DIRECTIONS for the same.

ALSO,

Some New AYRES never before Published.

LONDON, Printed by *N. Thompson* for *John Hudgebut* at the Sign of the *Golden Harp* and *Hog-boy* in *Chancery-lane* near *Fleet-street*, MDCLXXIX.

Bibl. Bodl.

SOld by *John Hudgebut* at his Shop at the Sign of the *Golden Harp* and *Hoe-boy* in *Chancery-Lane* near *Fleet-ſtreet*, all ſorts of Iuſtruments; as Lutes, Viols, Violins, Harps, Guittars, and Strings of all ſorts for the ſame Inſtruments: Rechorders, Hoe-boys of all ſorts, Flagellets and Caſtinets; All ſorts of Rul'd Paper, and Books for the ſame Inſtruments; with new Setts of Ayrs for One, Two, Three or Four Parts, and all new Songs whatſoever.

To all Ingenious Lovers of

MUSICK

MUSICK *is as Antient as Time, and that the Soul of Harmony; it took its Original with the Creation, and while time continues,* Muſick *will not ceaſe.*

This Divine Science (though the Genius *and* Genius *be univerſal) extending its Soveraignty through all the Regions of the Earth, is divided into two ſorts, that is, Vocal and Inſtrumental. Of Inſtruments (though there be ſeveral Species) there is none which comes nearer in Imitation to the Voice (which is the Deſign and Excellency of all* Muſick*) then that which we call Wind Inſtruments, as the* Flagilet, Rechorder, *&c. as taking its inſpiration immediatly from thence, and naturally diſſolving into the ſame. Of theſe, though the* Flagilet *like* Eſau *hath got the ſtart, as being of a more Antient ſtanding. The* Rechorder *like* Jacob *hath got the Birth-right, being much more in Eſteem and Veneration, with the Nobility and Gentry, whilſt the* Flagilet *ſinks down a Servant to the Pages and Footmen.*

But we do not design by lessening the Flagilet *to exalt the Perfections of the* Rechorder; *we will allow the* Flagilet *all its just Attributes, and see if the* Rechorder *do not equal or excel them.*

The Flagilet *is a good Companion, being easily carryed in the Pocket, so is the* Rechorder *: The* Flagilet *is alwayes in Tune, so is the* Rechorder *: Besides the Sweetness of the Sound, which is much more Smoother and Charming, and the Extent and Variety of Notes, in which it much Excells the* Flagilet.

As all Instruments have found great access as well as Improvements of late years in this Nation, this of the Rechorder *hath not found the least encouragement, being received into the favour of Ladies, and made the Gentlemans* Vade Mecum.

On this success and good Entertainment of the Recorder, *I have attempted to shew my zeal for its Improvement, hoping all Ingenious Gentlemen will pardon the deficiency of the performance, considering it is the first Essay in this kind: And all Ingenious Artists whose Tunes I have made use of in this Collection, will likewise be so Generous as to pass by all such Errrata's as they shall discover in the Printed Notes, which I shall endeavour to Rectify in the next Edition.*

John Hudgebut.

The manner of Holding the

RECHORDER.

THe only way which is Taught by Able Maſters, is to hold it with the Left Hand uppermoſt, next the Mouth, then putting your ſecond Finger upon the third Hole, and then your Thumb after that on the firſt Hole which is under the Pipe; then take up your ſecond Finger, and put down your firſt Finger upon the ſecond Hole; and when you have ſo done, put down the ſecond Finger again upon the third Hole, and the third

The manner of Holding the Rechorder.

third Finger upon the fourth Hole: You are to keep your third Finger on your Right Hand upon the ſeventh Hole of the Pipe and your Thumb underneath for a ſtay to it, not to be taken off but when you ſee occaſion for it: The fifth Hole you are to ſtop with the firſt Finger of your Right Hand, then take up your third Finger off the ſeventh Hole, and put down your ſecond Finger on the ſixth, then put down your third Finger again on the ſeventh Hole, and then your little Finger on the eighth Hole, Blowing your *Recorder* gently when you have ſtopt them all.

Directions for Playing on the

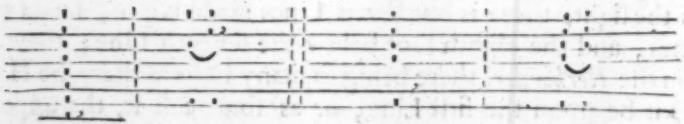
RECHORDER.

ALl Tunes or Leſſons ſet by Characters called Dots, ought according to the eight Holes of the Inſtrument, to be ſet eight Dots upon eight Lines; but by reaſon too many Lines blinds the ſight, there is but ſeven Lines made uſe of, ſetting ſeven Dots upon ſeven Lines, and the eighth Dot below the ſeventh Line; theſe Dots direct what Holes are to be ſtopt on the *Rechorder*, there being ſo many Dots as there be Holes in the Inſtrument: As ſuppoſe a Dot be upon the firſt Line, or as ſome call it, the uppermoſt Line; that Dot

Directions for Playing on the RECORDER.

Dot ſhews that the firſt Hole of the *Rechorder* is to be ſtop'd with your Left Thumb underneath the Pipe: And if there be four Dots over one another, as upon the four firſt Lines (as you will ſee in the firſt Leſſon of the Book,) ſtoping the firſt Hole with your Thumb, the ſecond Hole with your firſt Finger, and the third Hole with your ſecond Finger, and the fouth Hole with your third Finger: You are not to Blow your *Rechorder* four times, becauſe there is four Dots, but ſet your Thumb and three Fingers of your Left Hand down firſt, and then Blow your *Rechorder* gently, keeping your third Finger of your Right Hand for a ſtay upon the ſeventh Hole.

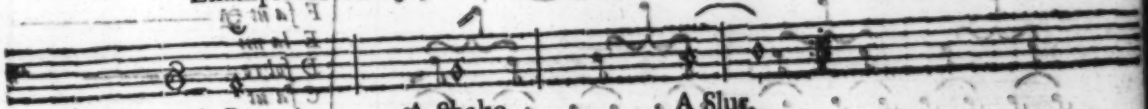
An Example of Shakes *and* Beats.



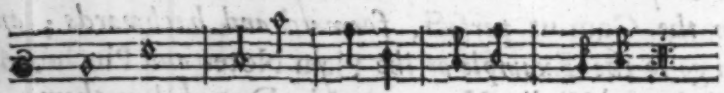
A Beat. A Slur & Beat. A Shake. A Skur.

THose whose Genius and Desire is to learn on the Rechorder by the Violin-Notes, must first learn the Gam-ut perfect, forward and backwards; and when they have so done, then go to the Example of the Plain Notes and Pinches Ascending and Descending, both by the Violin-Notes, and by Dots below them, to shew you what Notes you are to stop; There is also the first Letter of the whole word over the Note.

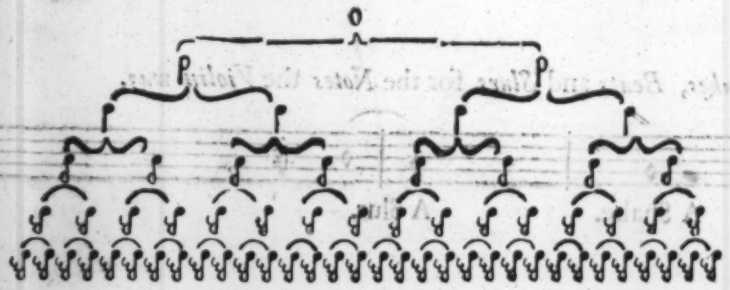
Example of Shakes, Beats and Slurs for the Notes the Violin-way.



The Names of the Notes.

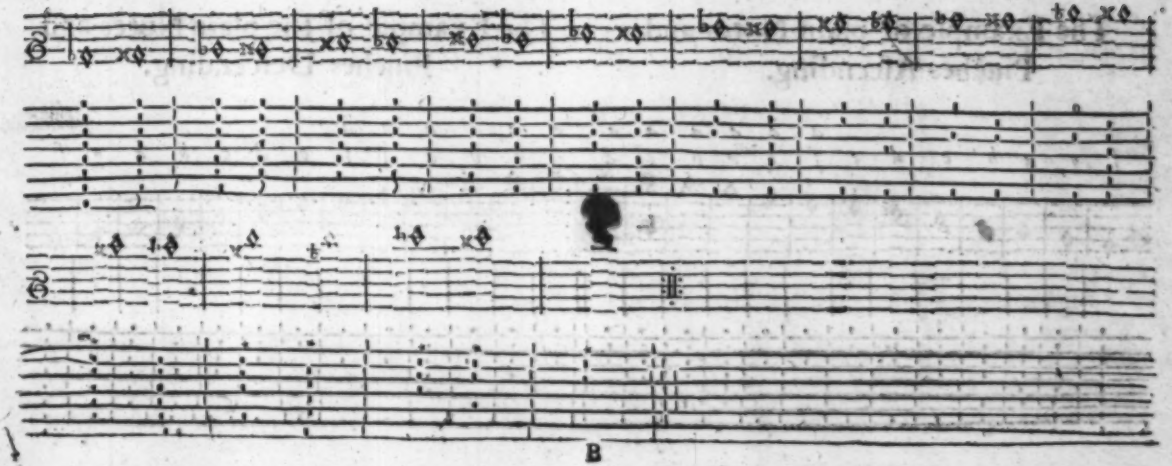


Semibreve, Minum, Crotchet, Quaver, Semi-quaver.



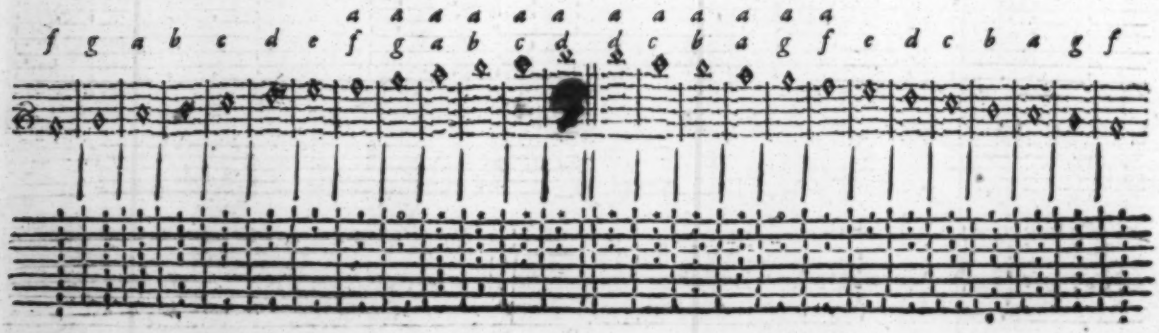
E la
D la ſol
C ſol fa
B fa ♮ *mi*
A la mi re
G ſol re ut ♯
F fa ut
F ♯ *fa ut*
E la mi
D la ſol re
C ſol fa ut ♯
B fa ♮ *mi*
A la mi re
G ſol re ut
F fa ut ♯
E la mi
D ſol re
C fa ut
B mi
A re
Γ ut

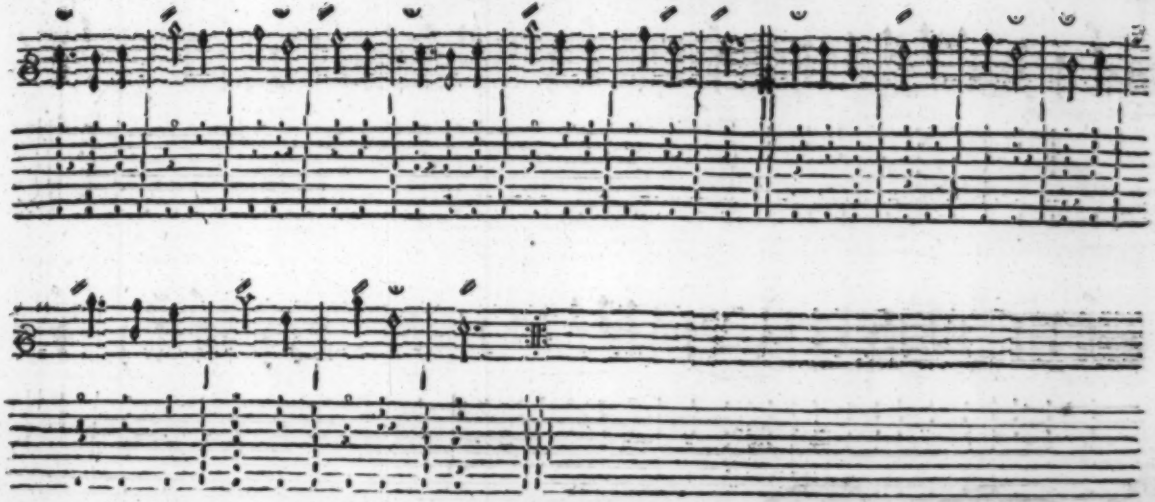
The Scale of Flats *and* Sharps *for the* Rechorder.



The Example of plain Notes and Pinches Aſcending.

The Example of the plain Notes and Pinches Deſcending.





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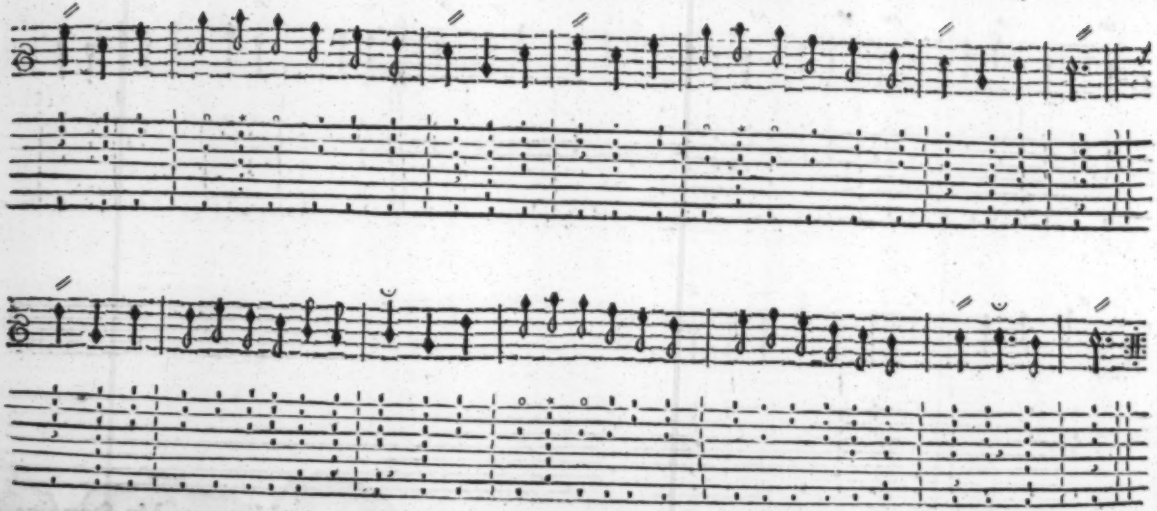

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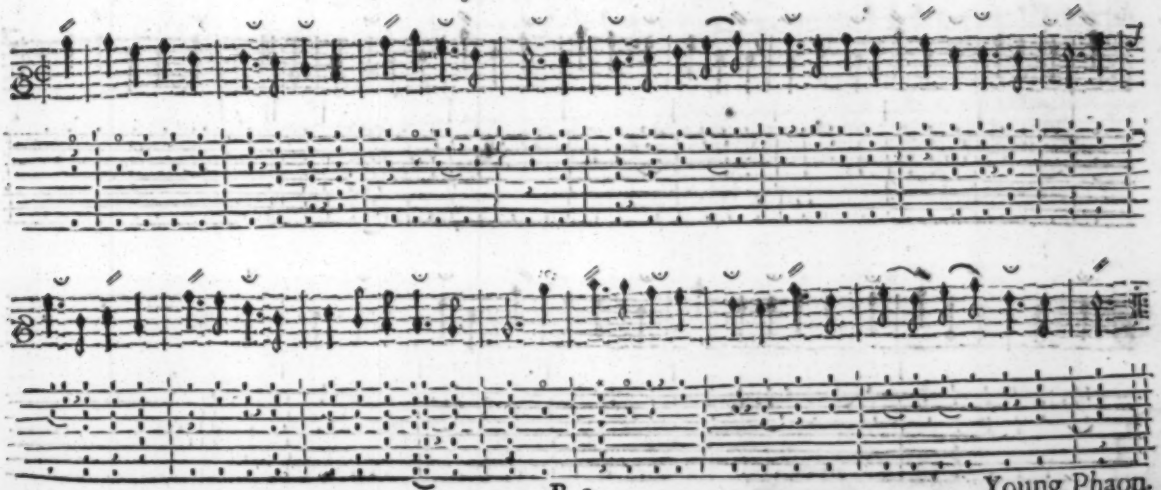

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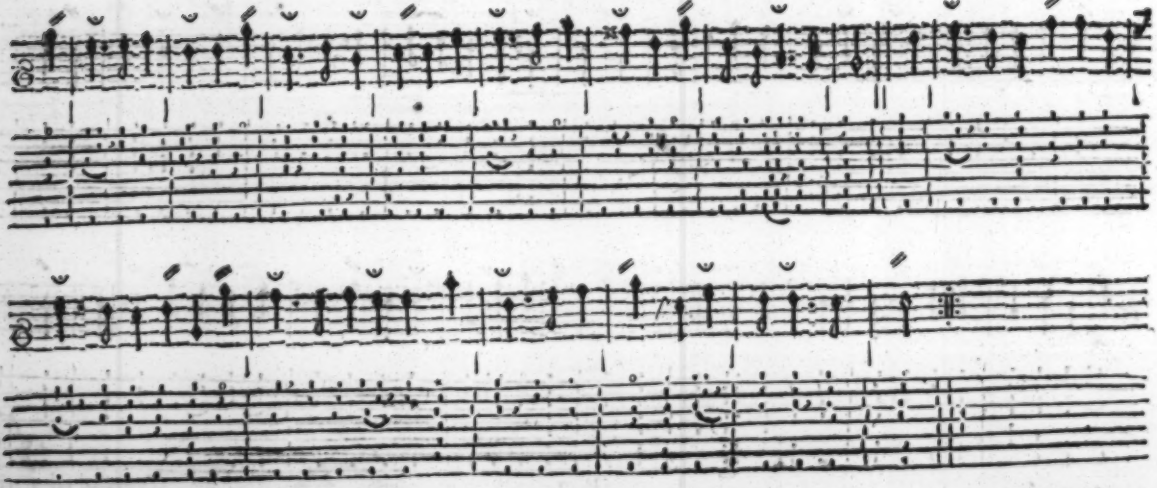

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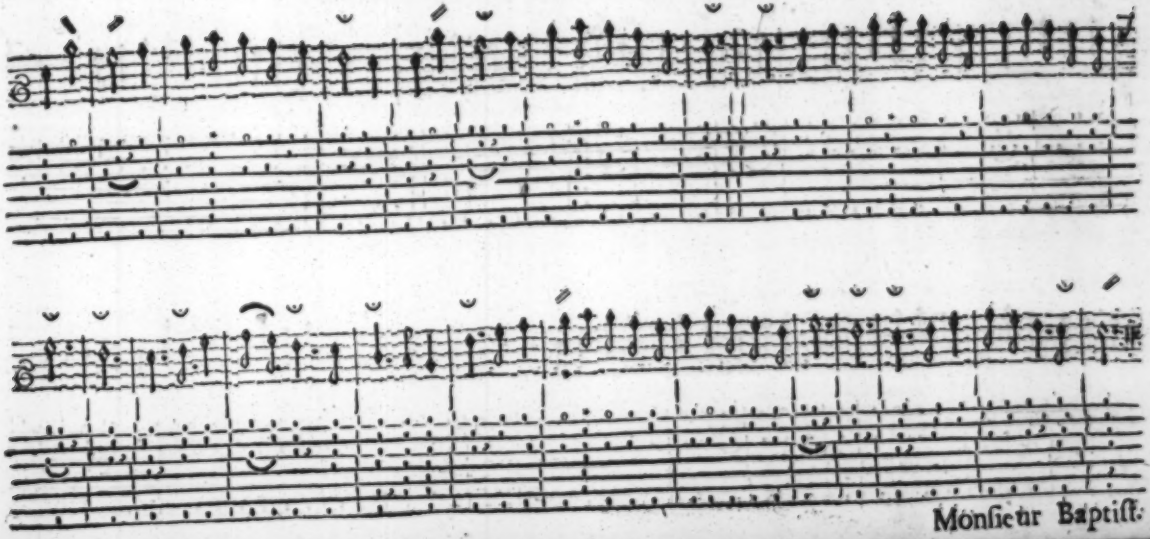

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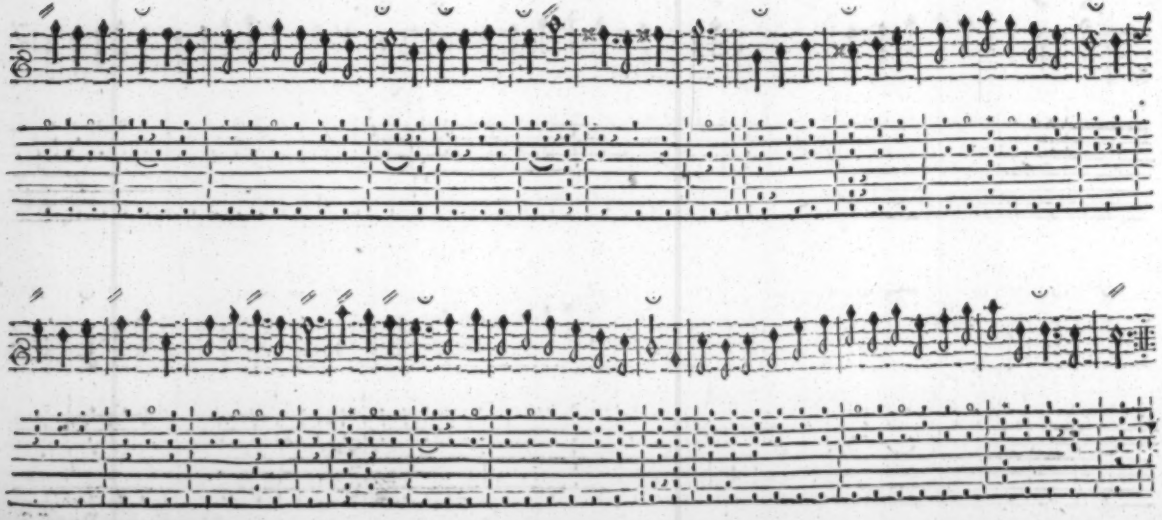

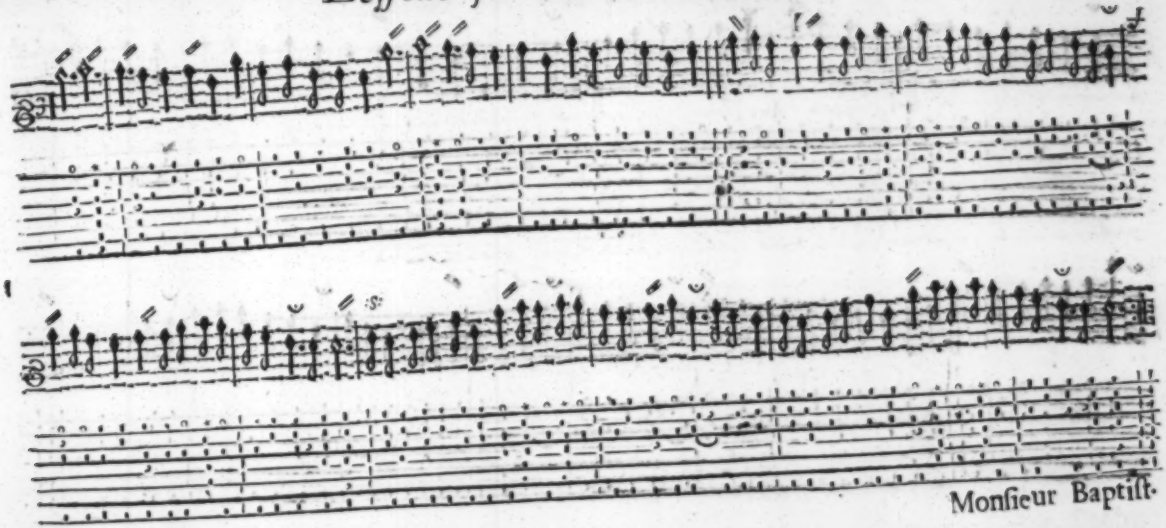

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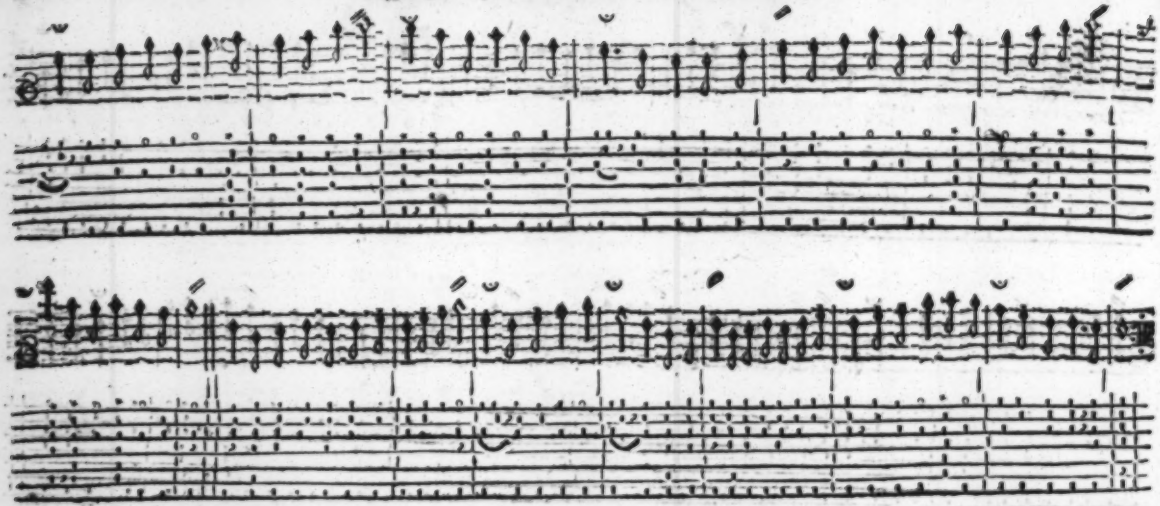

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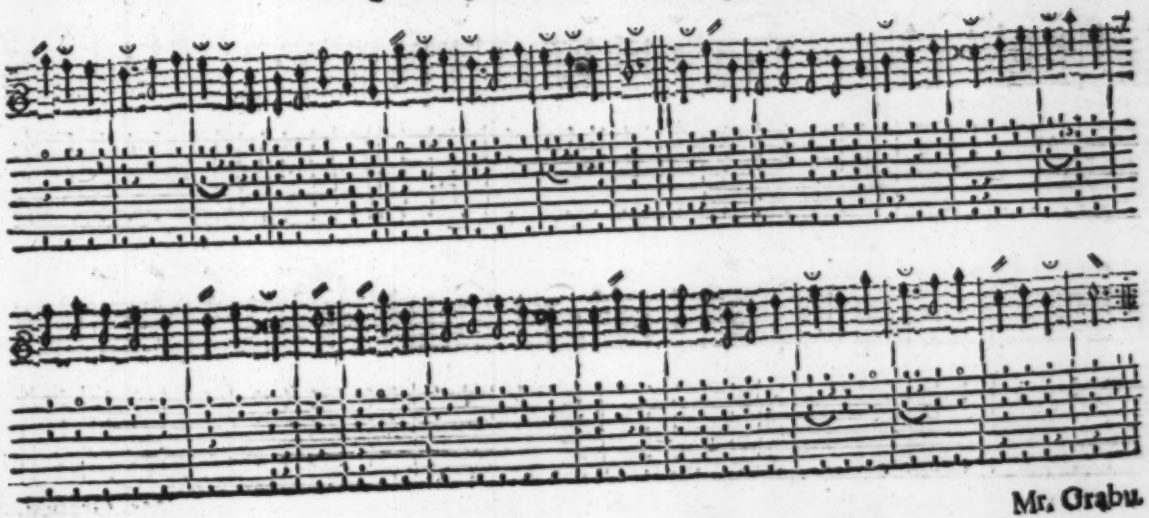

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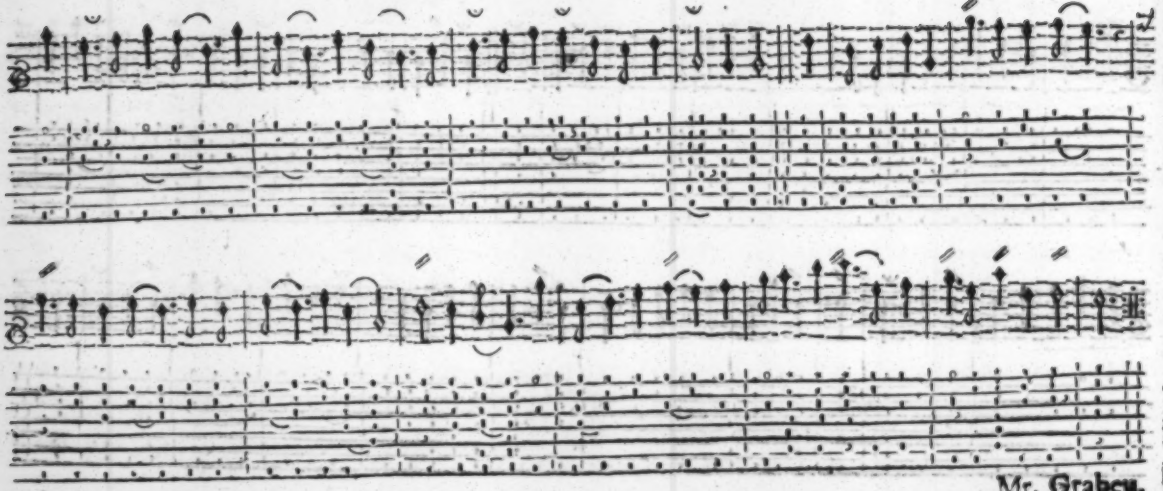

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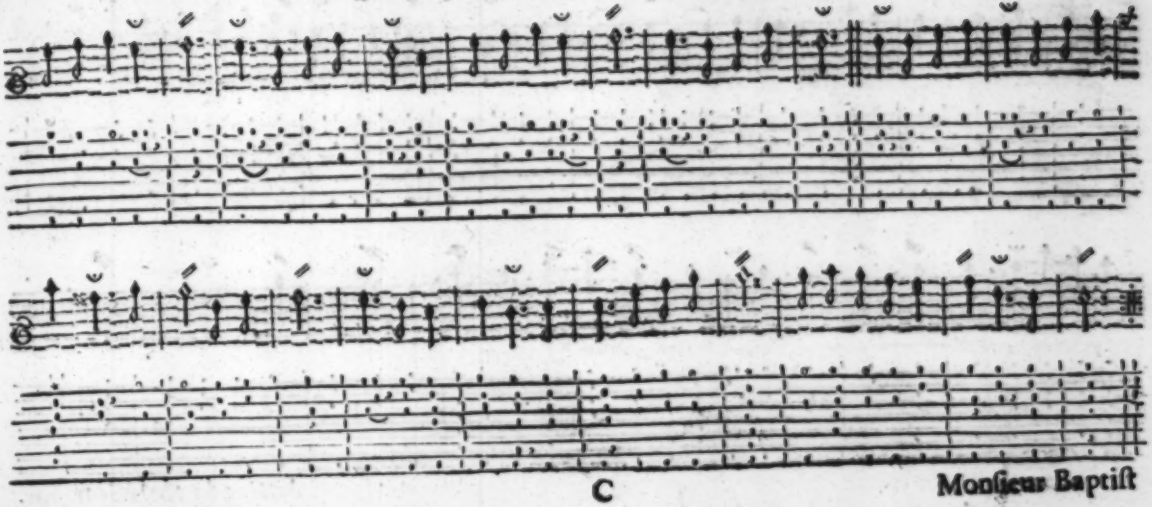

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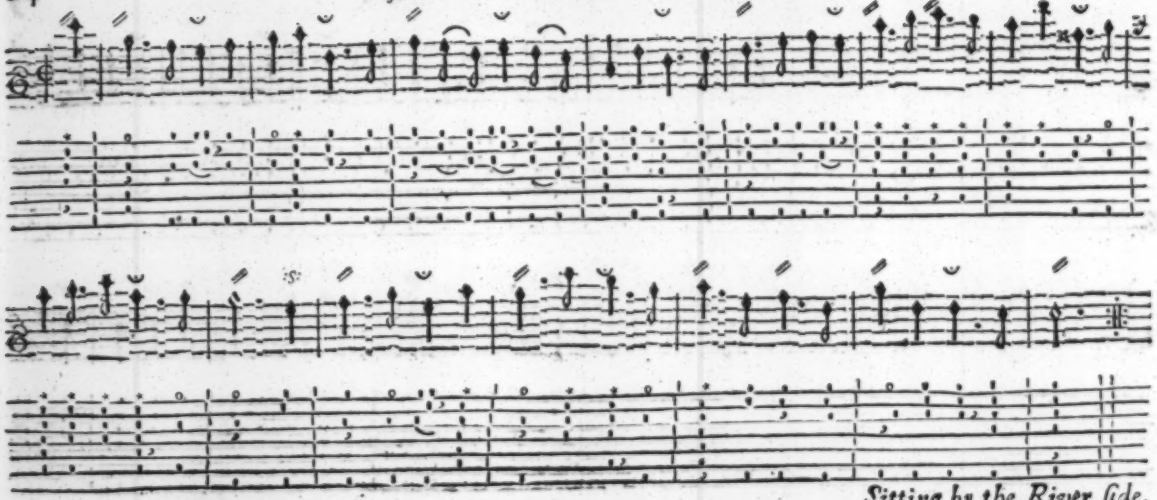
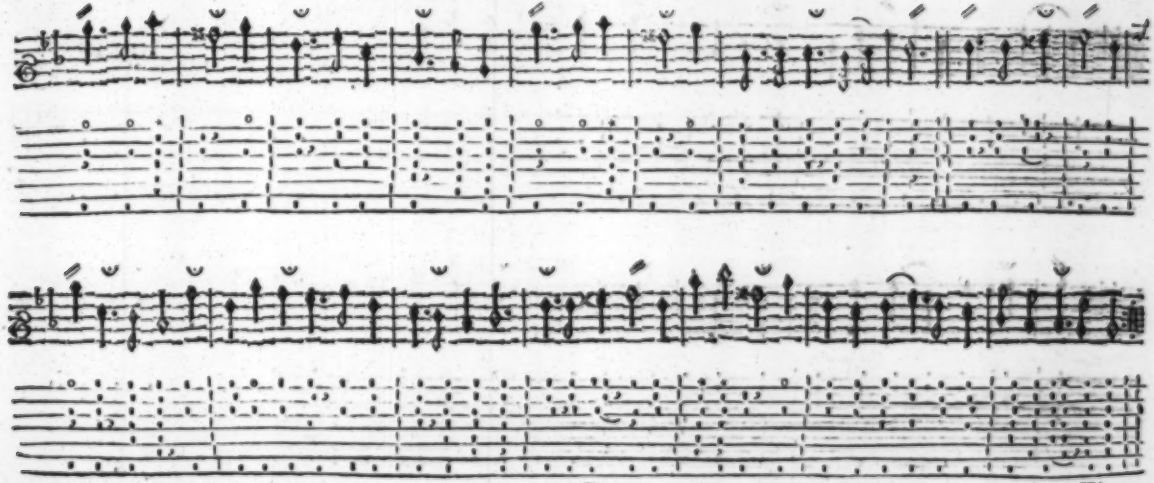
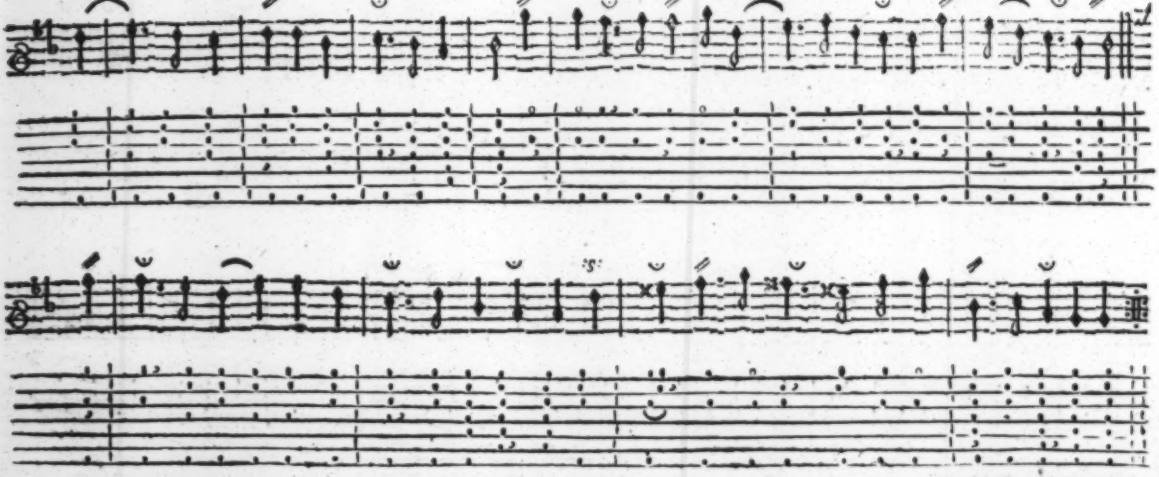


Sitting by the River ſide.





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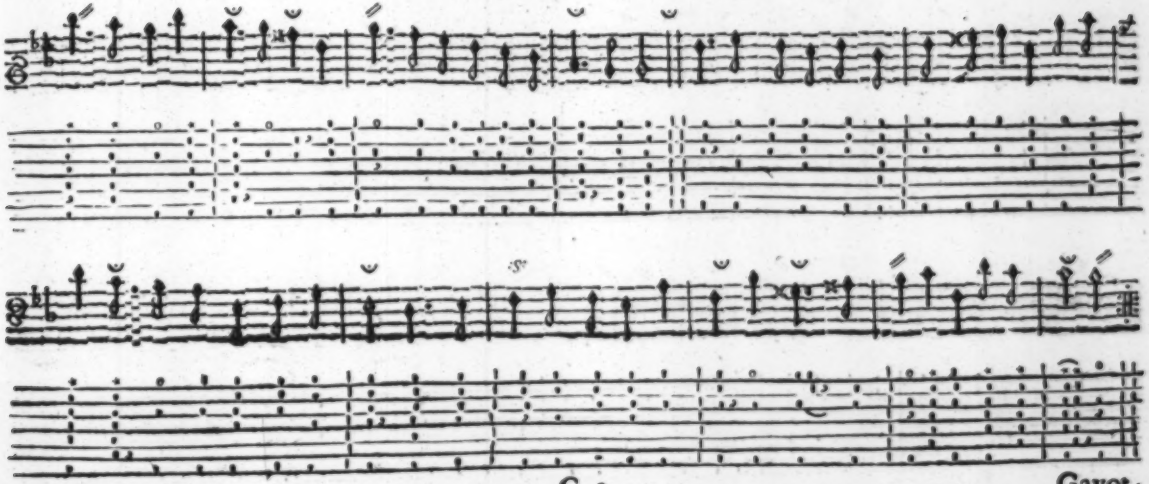
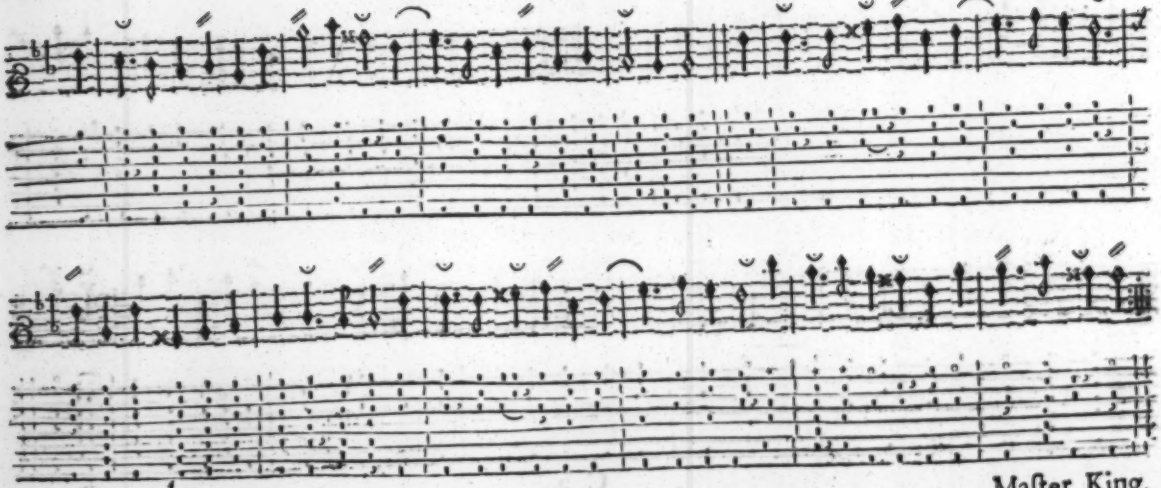
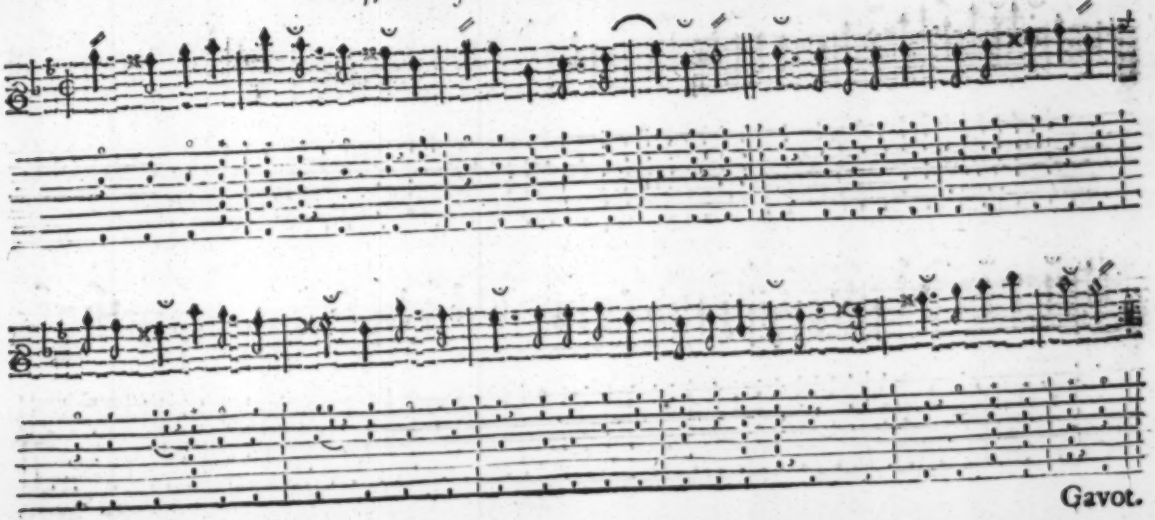




Maſter King.



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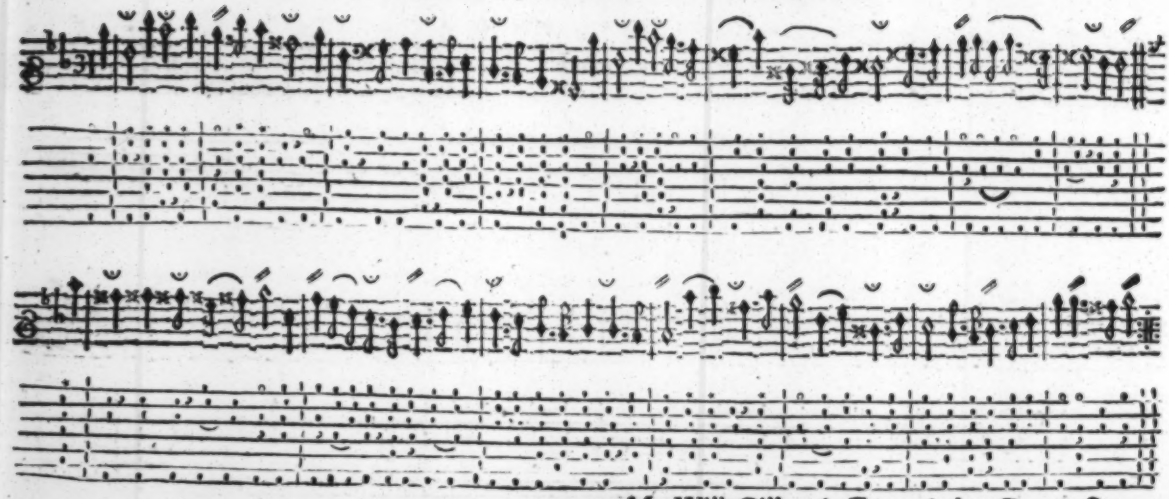
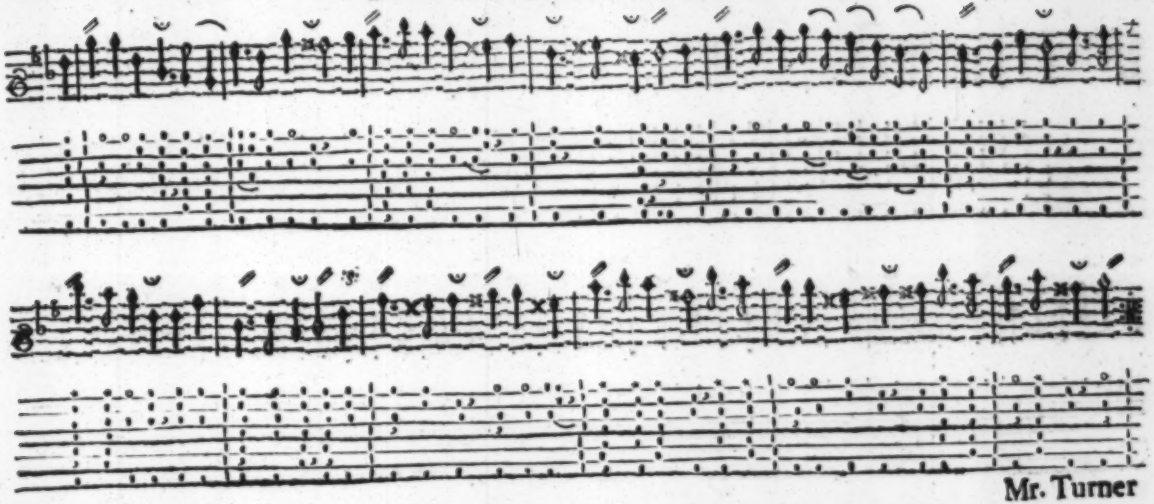


Mr. Will. Gilbert's *Farewel,* by *George Sutton*



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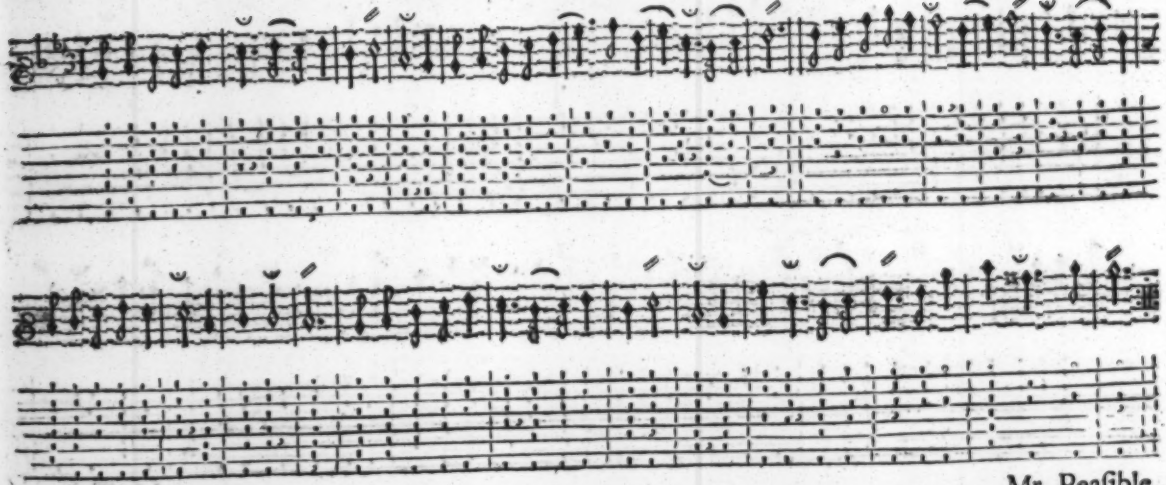

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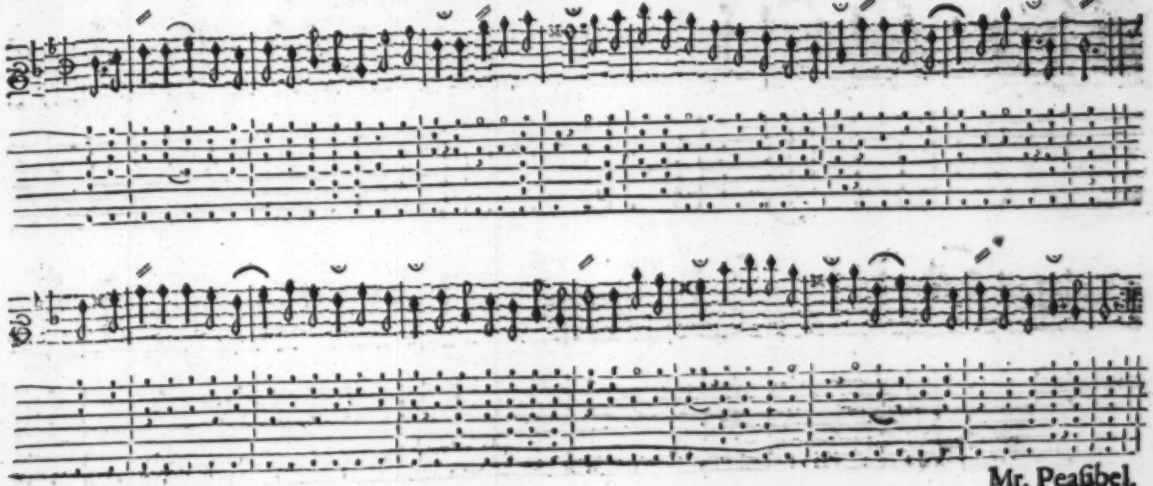

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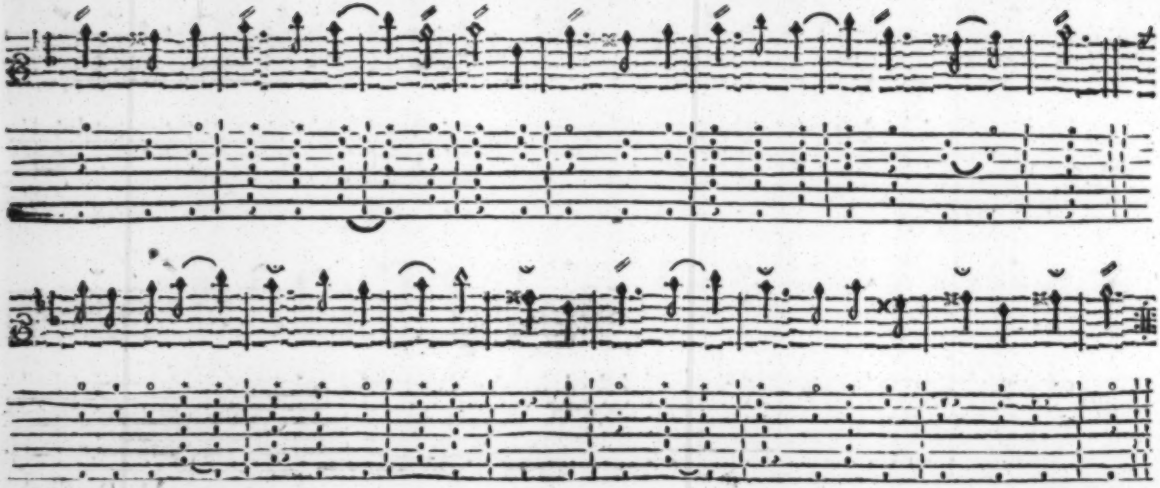

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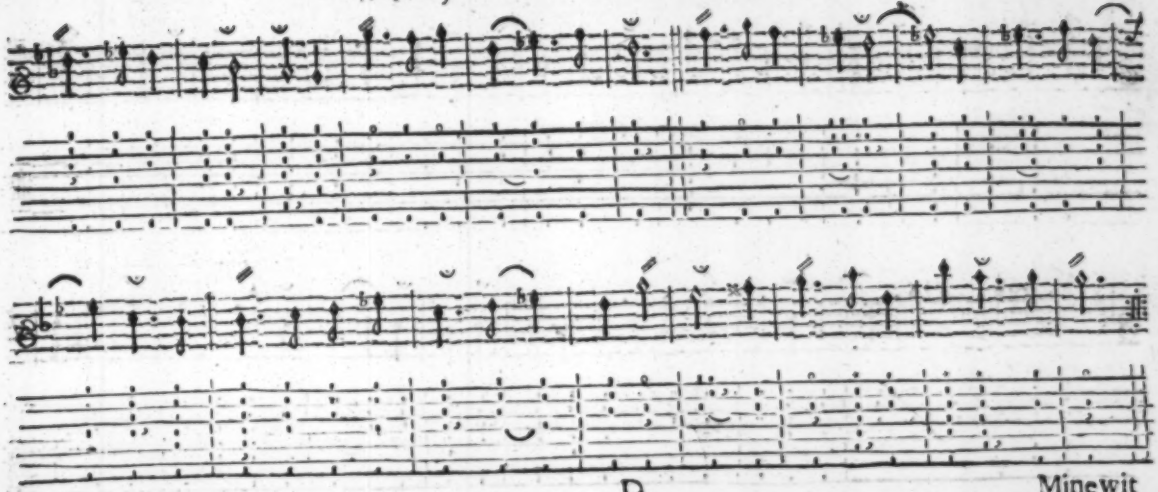

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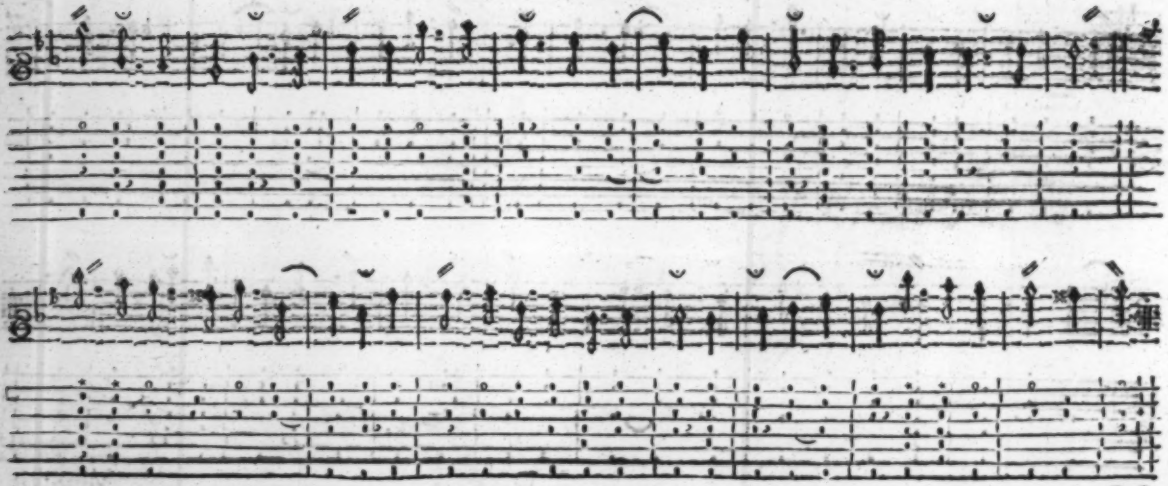

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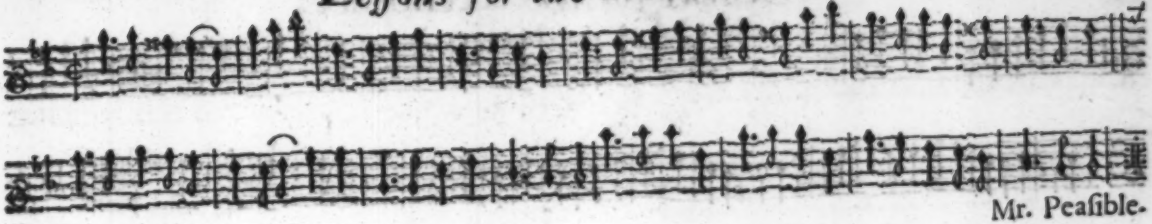

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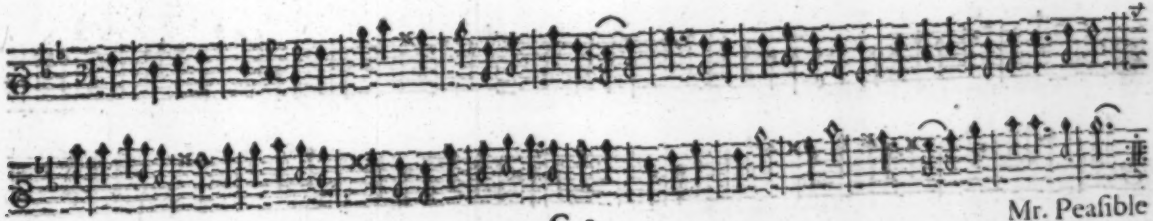

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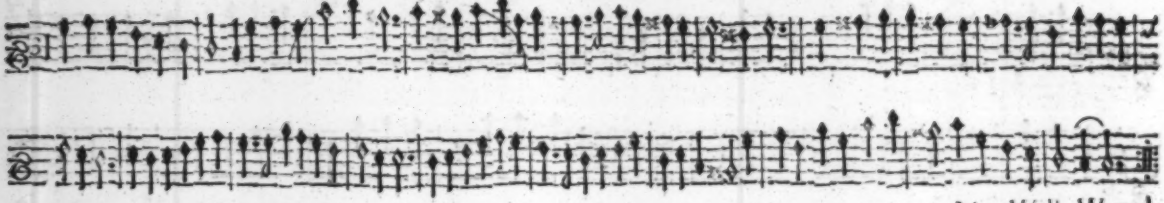

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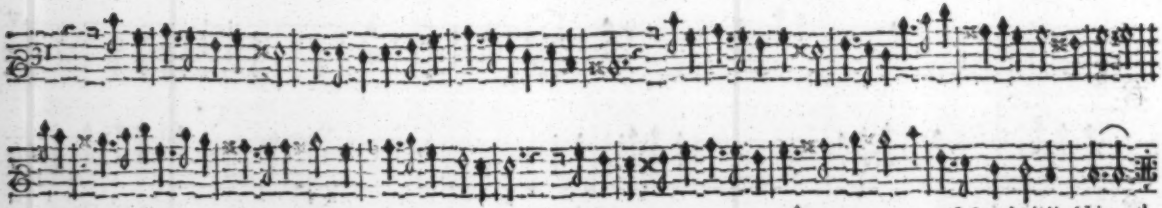

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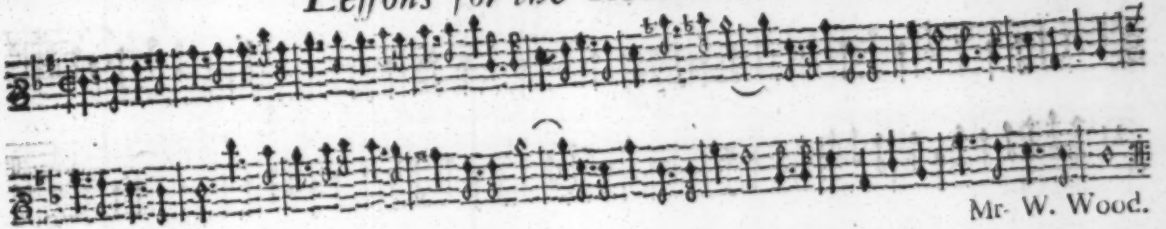

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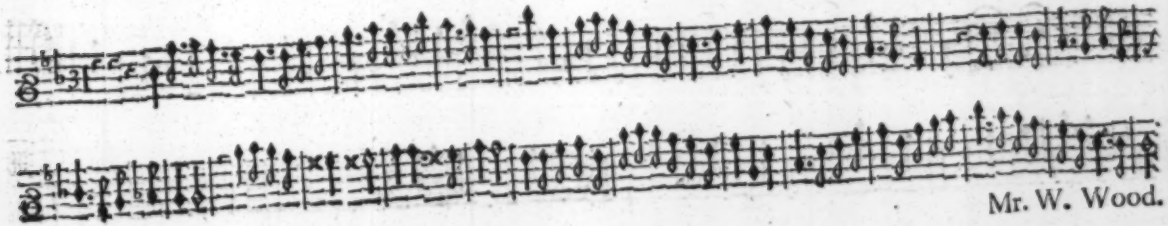

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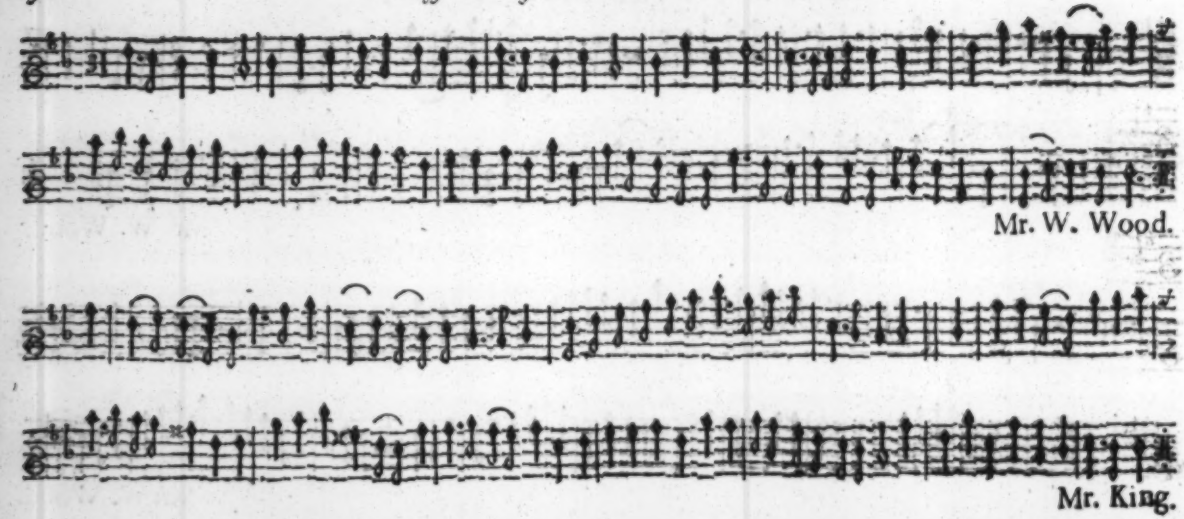
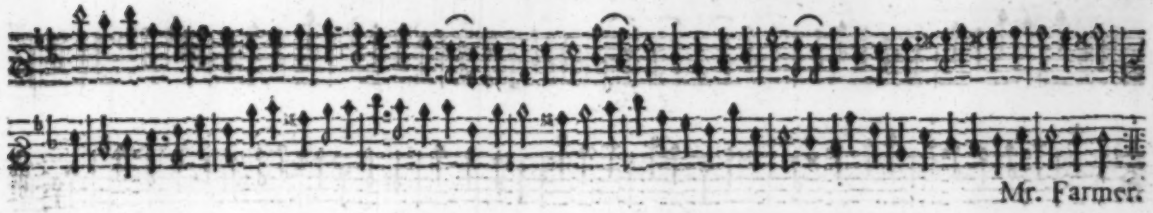

Mr. W. Wood.
Mr. King.



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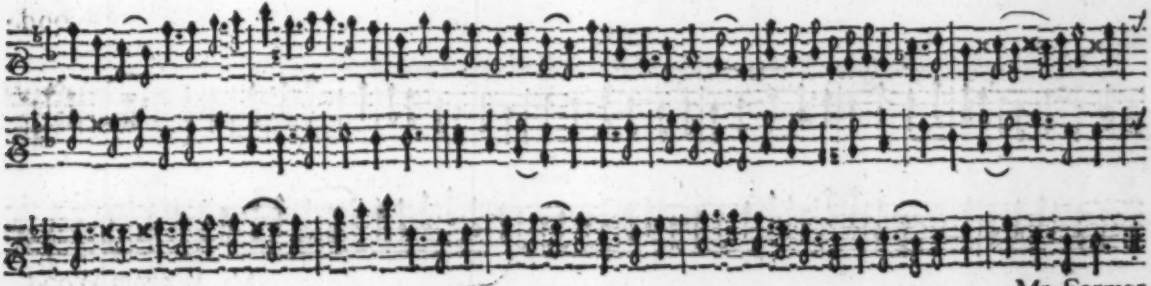

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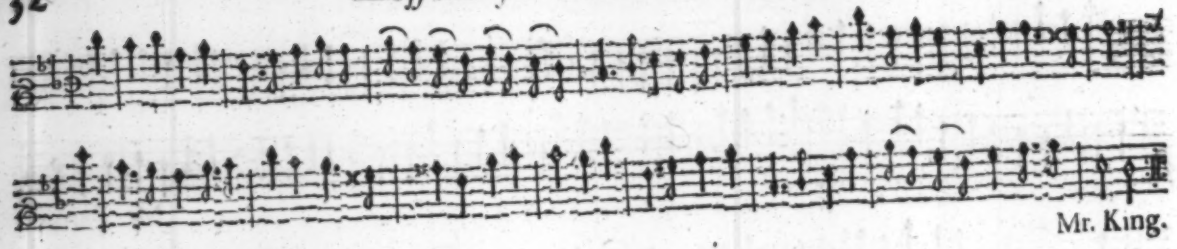

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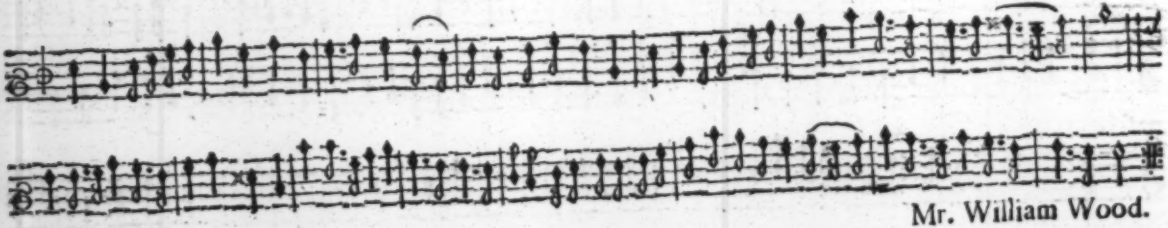
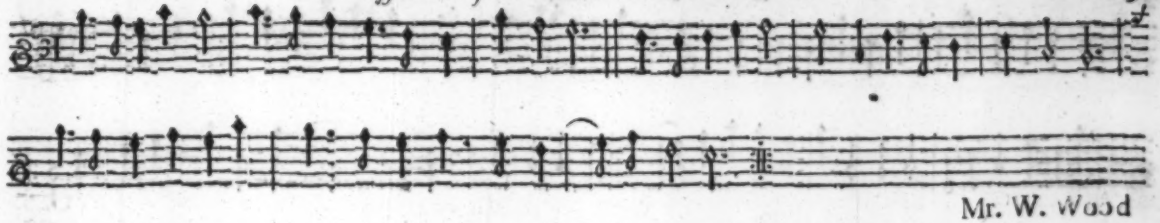
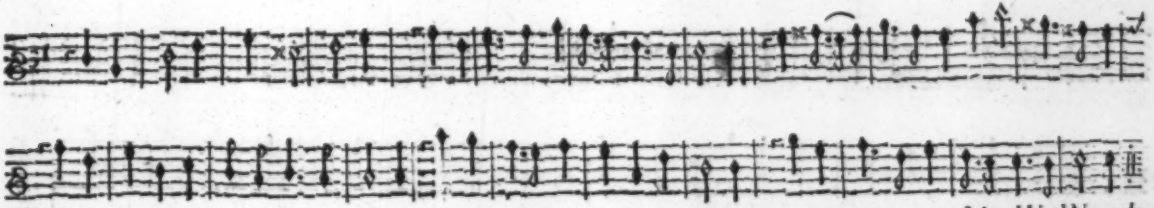


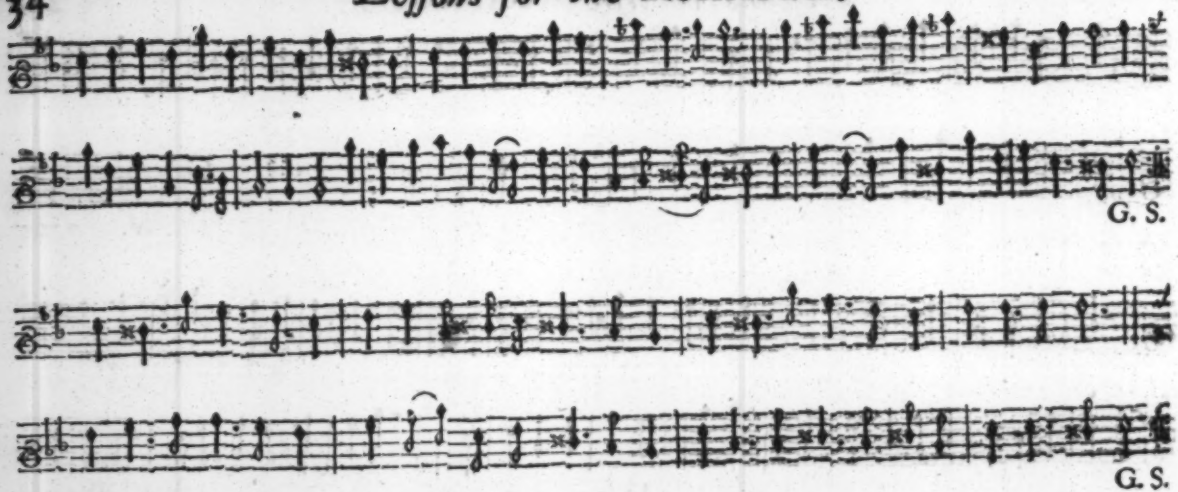
Mr. William Wood.



Mr. W. Wood



Mr. W. Wood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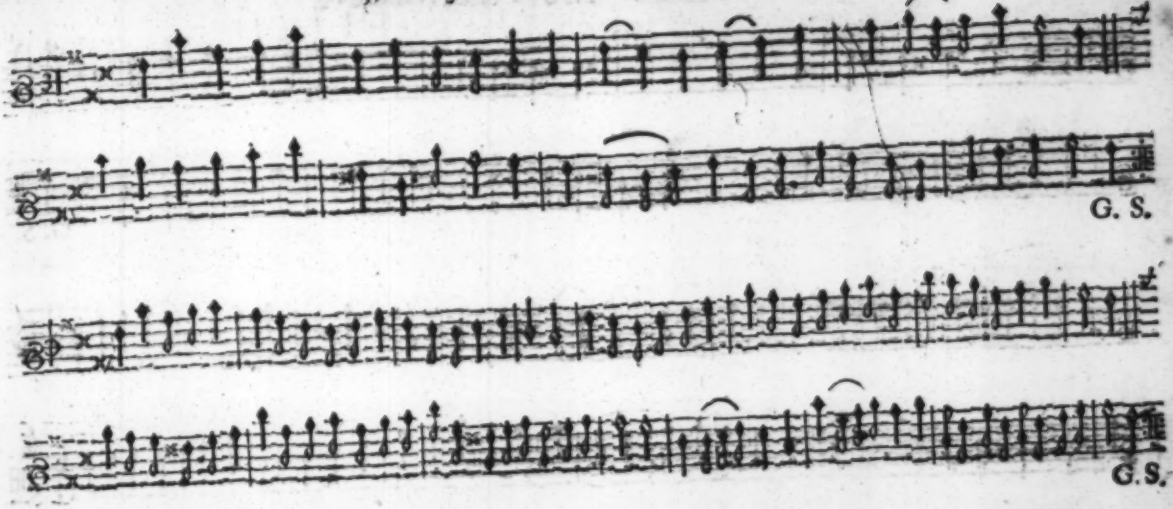
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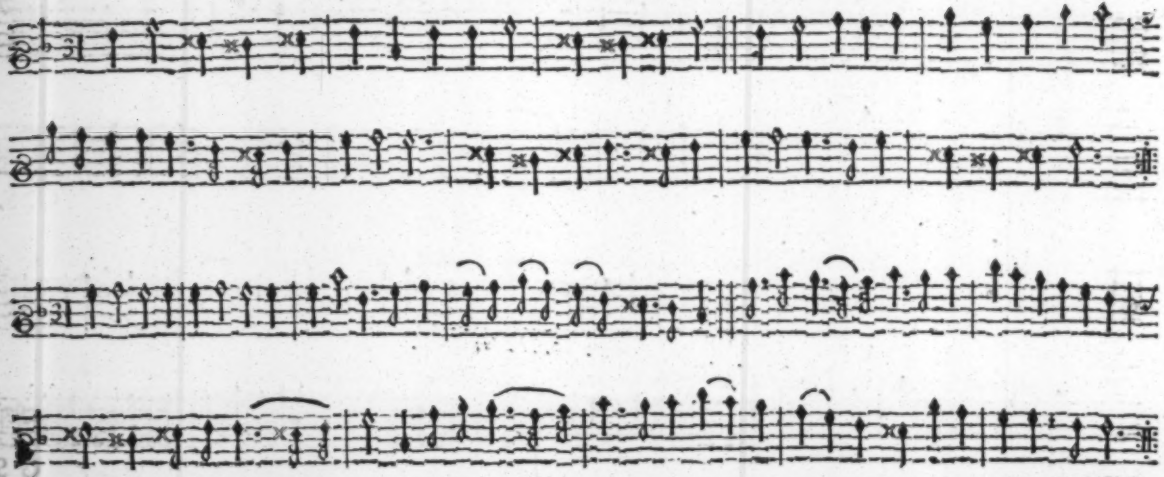

Mr. Peaſible.